



Rewarding Learning

ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2009

English Literature

Assessment Unit AS 2

assessing

Module 2: The Study of Shakespeare

[ASL21]



FRIDAY 12 JUNE, MORNING

TIME

1 hour.

INSTRUCTIONS TO CANDIDATES

Write your Centre Number and Candidate Number on the Answer Booklet provided.
Answer **one** question.

INFORMATION FOR CANDIDATES

The total mark for this paper is 30.

Each question carries a mark of 30.

Quality of written communication will be assessed in **all** questions.

You should **not** have with you copies of the prescribed texts or any other material relating to this examination.

A Resource Booklet, containing extracts from the texts, is provided for use with this question paper.

Read all of this page first – carefully

Answer **one** question from this unit.

In this examination you will be marked on your ability to

- communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression (AO1)
- respond with knowledge and understanding to literary texts of different types and periods (AO2i)
- show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings (AO3).

This means that

in your answers, you must

- express your ideas in a clear and well-organised way, paying careful attention to spelling, punctuation and grammar and using appropriate literary terms
- show an awareness of the period in which the plays were written and the type of play – e.g. tragedy, comedy, history – **where this is relevant to the question**
- show an understanding of the **methods** which Shakespeare uses – such as character interactions, language (including imagery) and staging – in relation to the point of the question.

1 *Richard II*

Answer either (a) or (b)

- (a) By examining closely extract **1(a)** printed in the accompanying Resource Booklet, and referring to other appropriately selected parts of the play, write about the **dramatic methods** which Shakespeare uses to present the character of Bolingbroke.

In your answer, consider the **dramatic methods** listed below:

- Shakespeare's use of **character interactions** to present the character of Bolingbroke
- Shakespeare's use of **language** (including **imagery**) to present the character of Bolingbroke
- **staging** of significant episodes relevant to the presentation of the character of Bolingbroke.

N.B. Half the marks for this question (a maximum of 15/30) are available for your use of the given extract in your answer.

- (b) By examining closely extract **1(b)** printed in the accompanying Resource Booklet, and referring to other appropriately selected parts of the play, write about the **dramatic methods** which Shakespeare uses to explore the theme of fortune.

In your answer, consider the **dramatic methods** listed below:

- Shakespeare's use of **character interactions** relating to the theme of fortune
- Shakespeare's use of **language** (including **imagery**) relating to the theme of fortune
- **staging** of significant episodes relevant to the theme of fortune.

N.B. Half the marks for this question (a maximum of 15/30) are available for your use of the given extract in your answer.

2 *As You Like It*

Answer either (a) or (b)

- (a) By examining closely extract **2(a)** printed in the accompanying Resource Booklet, and referring to other appropriately selected parts of the play, write about the **dramatic methods** which Shakespeare uses to present the relationship between Rosalind and Celia.

In your answer, consider the **dramatic methods** listed below:

- Shakespeare's use of **character interactions** to present the relationship between Rosalind and Celia
- Shakespeare's use of **language** (including **imagery**) to present the relationship between Rosalind and Celia
- **staging** of significant episodes relevant to the presentation of the relationship between Rosalind and Celia.

N.B. Half the marks for this question (a maximum of 15/30) are available for your use of the given extract in your answer.

- (b) By examining closely extract **2(b)** printed in the accompanying Resource Booklet, and referring to other appropriately selected parts of the play, write about the **dramatic methods** which Shakespeare uses to explore the theme of courtship.

In your answer, consider the **dramatic methods** listed below:

- Shakespeare's presentation of **character interactions** relating to the theme of courtship
- Shakespeare's use of **language** (including **imagery**) relating to the theme of courtship
- **staging** of significant episodes relevant to the theme of courtship.

N.B. Half the marks for this question (a maximum of 15/30) are available for your use of the given extract in your answer.

3 *King Lear*

Answer either (a) or (b)

- (a) By examining closely extract 3(a) printed in the accompanying Resource Booklet, and referring to other appropriately selected parts of the play, write about the **dramatic methods** which Shakespeare uses to present the character of Gloucester.

In your answer, consider the **dramatic methods** listed below:

- Shakespeare's use of **character interactions** to present the character of Gloucester
- Shakespeare's use of **language** (including **imagery**) to present the character of Gloucester
- **staging** of significant episodes relevant to the presentation of the character of Gloucester.

N.B. Half the marks for this question (a maximum of 15/30) are available for your use of the given extract in your answer.

- (b) By examining closely extract 3(b) printed in the accompanying Resource Booklet, and referring to other appropriately selected parts of the play, write about the **dramatic methods** which Shakespeare uses to explore the theme of suffering.

In your answer, consider the **dramatic methods** listed below:

- Shakespeare's presentation of **character interactions** relating to the theme of suffering
- Shakespeare's use of **language** (including **imagery**) relating to the theme of suffering
- **staging** of significant episodes relevant to the theme of suffering.

N.B. Half the marks for this question (a maximum of 15/30) are available for your use of the given extract in your answer.

4 *Coriolanus*

Answer either (a) or (b)

- (a) By examining closely extract **4(a)** printed in the accompanying Resource Booklet, and referring to other appropriately selected parts of the play, write about the **dramatic methods** which Shakespeare uses to present the character of Coriolanus.

In your answer, consider the **dramatic methods** listed below:

- Shakespeare's use of **character interactions** to present the character of Coriolanus
- Shakespeare's use of **language** (including **imagery**) to present the character of Coriolanus
- **staging** of significant episodes relevant to the presentation of the character of Coriolanus.

N.B. Half the marks for this question (a maximum of 15/30) are available for your use of the given extract in your answer.

- (b) By examining closely extract **4(b)** printed in the accompanying Resource Booklet, and referring to other appropriately selected parts of the play, write about the **dramatic methods** which Shakespeare uses to explore the theme of war.

In your answer, consider the **dramatic methods** listed below:

- Shakespeare's presentation of **character interactions** relating to the theme of war
- Shakespeare's use of **language** (including **imagery**) relating to the theme of war
- **staging** of significant episodes relevant to the theme of war.

N.B. Half the marks for this question (a maximum of 15/30) are available for your use of the given extract in your answer.

5 *The Tempest*

Answer either (a) or (b)

- (a) By examining closely extract **5(a)** printed in the accompanying Resource Booklet, and referring to other appropriately selected parts of the play, write about the **dramatic methods** which Shakespeare uses to present the character of Caliban.

In your answer, consider the **dramatic methods** listed below:

- Shakespeare's use of **character interactions** to present the character of Caliban
- Shakespeare's use of **language** (including **imagery**) to present the character of Caliban
- **staging** of significant episodes relevant to the presentation of the character of Caliban.

N.B. Half the marks for this question (a maximum of 15/30) are available for your use of the given extract in your answer.

- (b) By examining closely extract **5(b)** printed in the accompanying Resource Booklet, and referring to other appropriately selected parts of the play, write about the **dramatic methods** which Shakespeare uses to explore the theme of government.

In your answer, consider the **dramatic methods** listed below:

- Shakespeare's presentation of **character interactions** relating to the theme of government
- Shakespeare's use of **language** (including **imagery**) relating to the theme of government
- **staging** of significant episodes relevant to the theme of government.

N.B. Half the marks for this question (a maximum of 15/30) are available for your use of the given extract in your answer.



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RESOURCE BOOKLET

You must make sure that you select the appropriate extract for the question you are doing. For example, if you are doing question 1(a), you must select extract 1(a).

1 (a) *Richard II* (extract to go with question 1(a))

YORK

It would beseem the Lord Northumberland,
To say "King Richard". Alack, the heavy day,
When such a sacred king should hide his head!

NORTHUMBERLAND

Your grace mistakes; only to be brief,
Left I his title out.

YORK

The time hath been,
Would you have been so brief with him, he would
Have been so brief with you, to shorten you,
For taking so the head, your whole head's length.

BOLINGBROKE

Mistake not, uncle, farther than you should.

YORK

Take not, good cousin, farther than you should,
Lest you mistake. The heavens are o'er our heads.

BOLINGBROKE

I know it, uncle, and oppose not myself
Against their will. But who comes here?

(Enter PERCY)

Welcome, Harry. What, will not this castle yield?

PERCY

The castle royally is manned, my lord,
Against thy entrance.

BOLINGBROKE

Royally?
Why, it contains no king?

PERCY

Yes, my good lord,
It doth contain a king: King Richard lies
Within the limits of yon lime and stone,
And with him are the Lord Aumerle, Lord Salisbury,
Sir Stephen Scroop, besides a clergyman
Of holy reverence; who, I cannot learn.

NORTHUMBERLAND

Oh, belike it is the Bishop of Carlisle.

BOLINGBROKE

Noble lord,
Go to the rude ribs of that ancient castle.
Through brazen trumpet send the breath of parley
Into his ruined ears, and thus deliver:
Henry Bolingbroke
On both his knees doth kiss King Richard's hand
And sends allegiance and true faith of heart
To his most royal person: hither come
Even at his feet to lay my arms and power,
Provided that my banishment repealed
And lands restored again, be freely granted:
If not, I'll use the advantage of my power
And lay the summer's dust with showers of blood,
Rained from the wounds of slaughtered Englishmen;
The which, how far off from the mind of Bolingbroke
It is, such crimson tempest should bedrench
The fresh green lap of fair King Richard's land,
My stooping duty tenderly shall show.
Go, signify as much, while here we march
Upon the grassy carpet of this plain,
Let's march without the noise of threatening drum,
That from this castle's tattered battlements
Our fair appointments may be well perused.
Methinks King Richard and myself should meet
With no less terror than the elements
Of fire and water, when their thundering shock
At meeting tears the cloudy cheeks of heaven:
Be he the fire, I'll be the yielding water;
The rage be his, whilst on the earth I rain
My waters; on the earth, and not on him.
March on, and mark King Richard, how he looks.

(Act 3 Scene 3, lines 7–61)

N.B. Half the marks for this question (a maximum of 15/30) are available for your use of the above extract in your answer.

(b) *Richard II* (extract to go with question 1(b))

AUMERLE

Where is the duke, my father, with his power?

KING RICHARD

No matter where; of comfort no man speak.
Let's talk of graves, of worms, and epitaphs,
Make dust our paper, and with rainy eyes
Write sorrow on the bosom of the earth.
Let's choose executors, and talk of wills;
And yet not so; for what can we bequeath,
Save our deposèd bodies to the ground?
Our lands, our lives, and all are Bolingbroke's,
And nothing can we call our own but death,
And that small model of the barren earth,
Which serves as paste and cover to our bones.
For God's sake, let us sit upon the ground,
And tell sad stories of the death of kings;
How some have been deposed, some slain in war,
Some haunted by the ghosts they have deposed,
Some poisoned by their wives, some sleeping killed,
All murdered. For within the hollow crown
That rounds the mortal temples of a king,
Keeps Death his court, and there the antic sits,
Scoffing his state and grinning at his pomp,
Allowing him a breath, a little scene,
To monarchise, be feared, and kill with looks,
Infusing him with self and vain conceit,
As if this flesh, which walls about our life,
Were brass impregnable; and humoured thus,
Comes at the last, and, with a little pin,
Bores through his castle wall, and farewell king!
Cover your heads and mock not flesh and blood
With solemn reverence; throw away respect,
Tradition, form and ceremonious duty,
For you have but mistook me all this while.
I live with bread like you, feel want,
Taste grief, need friends. Subjected thus,
How can you say to me, I am a king?

BISHOP OF CARLISLE

My lord, wise men ne'er sit and wail their woes,
But presently prevent the ways to wail.
To fear the foe, since fear oppreseth strength,
Gives in your weakness strength unto your foe,
And so your follies fight against yourself.
Fear and be slain; no worse can come to fight:
And fight and die is death destroying death;
Where fearing dying pays death servile breath.

AUMERLE

My father hath a power; inquire of him
And learn to make a body of a limb.

KING RICHARD

Thou chidest me well: proud Bolingbroke, I come
To change blows with thee for our day of doom.
This ague fit of fear is over-blown;
An easy task it is to win our own.
Say, Scroop, where lies our uncle with his power?
Speak sweetly, man, although thy looks be sour.

(Act 3 Scene 2, lines 143–194)

N.B. Half the marks for this question (a maximum of 15/30) are available for your use of the above extract in your answer.

2 (a) *As You Like It* (extract to go with question 2(a))

CELIA

I did not then entreat to have her stay
It was your pleasure – and your own remorse.
I was too young that time to value her
But now I know her: if she be a traitor,
Why so am I. We still have slept together,
Rose at an instant, learned, played, eat together
And wheresoe'er we went, like Juno's swans,
Still we went coupled and inseparable.

DUKE FREDERICK

She is too subtle for thee, and her smoothness,
Her very silence, and her patience
Speak to the people and they pity her.
Thou art a fool: she robs thee of thy name
And thou wilt show more bright and seem more virtuous
When she is gone.

(CELIA starts to speak)

Then open not thy lips!
Firm and irrevocable is my doom
Which I have passed upon her: she is banished.

CELIA

Pronounce that sentence then on me, my liege,
I cannot live out of her company.

DUKE FREDERICK

You are a fool. – You, niece, provide yourself:
If you outstay the time, upon mine honour
And in the greatness of my word, you die.

(*Exeunt* DUKE and LORDS)

CELIA

O my poor Rosalind, whither wilt thou go?
Wilt thou change fathers? I will give thee mine!
I charge thee be not thou more grieved than I am.

ROSALIND

I have more cause.

CELIA

Thou hast not, cousin:
Prithee be cheerful. Know'st thou not the Duke
Hath banished me, his daughter?

ROSALIND

That he hath not.

CELIA

No? 'Hath not'? Rosalind lacks then the love
Which teacheth thee that thou and I am one;
Shall we be sundered? Shall we part, sweet girlie?
No, let my father seek another heir!
Therefore devise with me how we may fly,
Whither to go, and what to bear with us;
And do not seek to take your change upon you,
To bear your griefs yourself and leave me out:
For, by this heaven, now at our sorrows pale,
Say what thou canst, I'll go along with thee.

ROSALIND

Why, whither shall we go?

CELIA

To seek my uncle in the Forest of Arden.

(Act 1 Scene 3, lines 59–97)

N.B. Half the marks for this question (a maximum of 15/30) are available for your use of the above extract in your answer.

(b) *As You Like It* (extract to go with question 2(b))

ROSALIND

Marry, that should you if I were your mistress, or I should think my honesty ranker than my wit.

ORLANDO

What, of my suit?

ROSALIND

Not out of your apparel, and yet out of your suit. Am not I your Rosalind?

ORLANDO

I take some joy to say you are, because I would be talking of her.

ROSALIND

Well, in her person, I say I will not have you.

ORLANDO

Then, in mine own person, I die.

ROSALIND

No, faith, die by attorney. The poor world is almost six thousand years old and in all this time there was not any man died in his own person, videlicet, in a love-cause. Troilus had his brains dashed out with a Grecian club, yet he did what he could to die before, and he is one of the patterns of love; Leander, he would have lived many a fair year though Hero had turned nun, if it had not been for a hot midsummer night, for, good youth, he went but forth to wash him in the Hellespont and, being taken with the cramp, was drowned, and the foolish chroniclers of that age found it was Hero of Sestos. But these are all lies: men have died from time to time – and worms have eaten them – but not for love.

ORLANDO

I would not have my right Rosalind of this mind, for I protest her frown might kill me.

ROSALIND

By this hand, it will not kill a fly. But come, now I will be your Rosalind in a more coming-on disposition and, ask me what you will, I will grant it.

ORLANDO

Then love me, Rosalind.

ROSALIND

Yes, faith, will I, Fridays and Saturdays and all.

ORLANDO
And wilt thou have me?

ROSALIND
Aye, and twenty such.

ORLANDO
What sayest thou?

ROSALIND
Are you not good?

ORLANDO
I hope so.

ROSALIND
Why then, can one desire too much of a good thing? –
Come, sister, you shall be the priest and marry us. – Give me your
hand, Orlando. – What do you say, sister?

ORLANDO
Pray thee marry us.

CELIA
I cannot say the words.

ROSALIND
You must begin: 'Will you, Orlando –'

CELIA
Go to. – Will you, Orlando, have to wife this Rosalind?

ORLANDO
I will.

ROSALIND
Aye, but when?

ORLANDO
Why, now, as fast as she can marry us.

ROSALIND
Then you must say, 'I take thee, Rosalind, for wife.'

ORLANDO
I take thee, Rosalind, for wife.

(Act 4 Scene 1, lines 66–109)

N.B. Half the marks for this question (a maximum of 15/30) are available for your use of the above extract in your answer.

3 (a) *King Lear* (extract to go with question 3(a))

(Enter GLOUCESTER, led by an OLD MAN)

EDGAR

My father, poorly led? World, world, O world!
But that thy strange mutations make us hate thee,
Life would not yield to age.

OLD MAN

O my good Lord!
I have been your tenant, and your father's tenant,
These fourscore years.

GLOUCESTER

Away, get thee away; good friend, be gone:
Thy comforts can do me no good at all;
Thee they may hurt.

OLD MAN

You cannot see your way.

GLOUCESTER

I have no way, and therefore want no eyes;
I stumbled when I saw. Full oft 'tis seen,
Our means secure us, and our mere defects
Prove our commodities. Oh! dear son Edgar,
The food of thy abused father's wrath;
Might I but live to see thee in my touch,
I'd say I had eyes again.

OLD MAN

How now! Who's there?

EDGAR

(*Aside*) O Gods! Who is't can say 'I am at the worst'?
I am worse than e'er I was.

OLD MAN

'Tis poor mad Tom.

EDGAR

(*Aside*) And worse I may be yet; the worst is not
So long as we can say 'This is the worst.'

OLD MAN

Fellow, where goest?

GLOUCESTER

Is it a beggar-man?

OLD MAN

Madman and beggar too.

GLOUCESTER

He has some reason, else he could not beg.
I'th'last night's storm I such a fellow saw,
Which made me think a man a worm. My son
Came then into my mind; and yet my mind
Was then scarce friends with him. I have heard more since:
As flies to wanton boys, are we to th'Gods;
They kill us for their sport.

EDGAR

(*Aside*) How should this be?
Bad is the trade that must play fool to sorrow,
Ang'ring itself and others. (*Aloud*) Bless thee, master!

GLOUCESTER

Is that the naked fellow?

OLD MAN

Ay, my Lord.

GLOUCESTER

Then, prithee, get thee away. If, for my sake,
Thou wilt o'ertake us, hence a mile or twain,
I'th'way toward Dover, do it for ancient love;
And bring some covering for this naked soul,
Which I'll entreat to lead me.

OLD MAN

Alack, sir! he is mad.

GLOUCESTER

'Tis the times' plague, when madmen lead the blind.
Do as I bid thee, or rather do thy pleasure;
Above the rest, be gone.

OLD MAN

I'll bring him the best 'parel that I have,
Come on't what will. (*Exit*)

GLOUCESTER

Sirrah, naked fellow, –

EDGAR

Poor Tom's a-cold. (*Aside*) I cannot daub it further.

GLOUCESTER

Come hither, fellow.

EDGAR

(Aside) And yet I must. Bless thy sweet eyes, they bleed.

GLOUCESTER

Know'st thou the way to Dover?

(Act 4 Scene 1, lines 9–55)

N.B. Half the marks for this question (a maximum of 15/30) are available for your use of the above extract in your answer.

(b) *King Lear* (extract to go with question 3(b))

LEAR

A plague upon you, murderers, traitors all!
I might have saved her; now she's gone for ever!
Cordelia, Cordelia! stay a little. Ha!
What is't thou say'st? Her voice was ever soft,
Gentle and low, an excellent thing in woman.
I killed the slave that was a-hanging thee.

OFFICER

'Tis true, my lords, he did.

LEAR

Did I not, fellow?
I have seen the day, with my good biting falchion
I would have made them skip: I am old now,
And these same crosses spoil me. Who are you?
Mine eyes are not o'th'best: I'll tell you straight.

KENT

If Fortune brag of two she loved and hated,
One of them we behold.

LEAR

This is a dull sight. Are you not Kent?

KENT

The same;
Your servant Kent, Where is your servant Caius?

LEAR

He's a good fellow, I can tell you that;
He'll strike, and quickly too. He's dead and rotten.

KENT

No, my good Lord; I am the very man, –

LEAR

I'll see that straight.

KENT

That from your first of difference and decay,
Have followed your sad steps, –

LEAR

You are welcome hither.

KENT

Nor no man else. All's cheerless, dark, and deadly:
Your eldest daughters have fordone themselves,
And desperately are dead.

LEAR

Ay, so I think.

ALBANY

He knows not what he says, and vain is it
That we present us to him.

EDGAR

Very bootless.

(Enter an OFFICER.)

OFFICER

Edmund is dead, my Lord.

ALBANY

That's but a trifle here.
You lords and noble friends, know our intent;
What comfort to this great decay may come
Shall be applied: for us, we will resign,
During the life of this old Majesty,
To him our absolute power: *(To EDGAR and KENT)*
You, to your rights,
With boot and such addition as your honours
Have more than merited. All friends shall taste
The wages of their virtue, and all foes
The cup of their deservings. O! see, see!

LEAR

And my poor fool is hanged! No, no, no life!
Why should a dog, a horse, a rat, have life,
And thou no breath at all? Thou'lt come no more,
Never, never, never, never, never!
Pray you, undo this button: thank you, Sir.
Do you see this? Look on her, look, her lips,
Look there, look there! *(Dies)*

EDGAR

He faints! My Lord, my Lord!

KENT

Break, heart; I prithee, break!

(Act 5 Scene 3, lines 268–314)

N.B. Half the marks for this question (a maximum of 15/30) are available for your use of the above extract in your answer.

4 (a) *Coriolanus* (extract to go with question 4(a))

COMINIUS

He proved best man i'th' field, and for his meed
Was brow-bound with the oak. His pupil age
Man-entered thus, he waxèd like a sea,
And in the brunt of seventeen battles since
He lurched all swords of the garland. For this last,
Before and in Corioles, let me say
I cannot speak him home. He stopped the fliers,
And by his rare example made the coward
Turn terror into sport. As weeds before
A vessel under sail, so men obeyed
And fell below his stem. His sword, death's stamp,
Where it did mark, it took. From face to foot
He was a thing of blood, whose every motion
Was timed with dying cries. Alone he entered
The mortal gate of th' city, which he painted
With shunless destiny, aidless came off,
And with a sudden reinforcement struck
Corioles like a planet. Now all's his.
When by and by the din of war 'gan pierce
His ready sense, then straight his doubled spirit
Requicken'd what in flesh was fatigate,
And to the battle came he, where he did
Run reeking o'er the lives of men as if
'Twere a perpetual spoil; and till we called
Both field and city ours he never stood
To ease his breast with panting.

MENENIUS

Worthy man.

FIRST SENATOR

He cannot but with measure fit the honours
Which we devise him.

COMINIUS

Our spoils he kicked at,
And looked upon things precious as they were
The common muck of the world. He covets less
Than misery itself would give, rewards
His deeds with doing them, and is content
To spend the time to end it.

MENENIUS

He's right noble.

Let him be called for.

FIRST SENATOR

Call Coriolanus.

OFFICER

He doth appear.

(Enter CORIOLANUS)

MENENIUS

The Senate, Coriolanus, are well pleased
To make thee consul.

CORIOLANUS

I do owe them still
My life and services.

MENENIUS

It then remains
That you do speak to the people.

CORIOLANUS

I do beseech you,
Let me o'erleap that custom, for I cannot
Put on the gown, stand naked, and entreat them
For my wounds' sake to give their suffrage.
Please you that I may pass this doing.

SICINIUS

Sir, the people
Must have their voices, neither will they bate
One jot of ceremony.

MENENIUS *(to CORIOLANUS)*

Put them not to't.
Pray you, go fit you to the custom and
Take to you, as your predecessors have,
Your honour with your form.

CORIOLANUS

It is a part
That I shall blush in acting, and might well
Be taken from the people.

BRUTUS *(to SICINIUS)*

Mark you that?

(Act 2 Scene 2, lines 95–145)

N.B. Half the marks for this question (a maximum of 15/30) are available for your use of the above extract in your answer.

(b) *Coriolanus* (extract to go with question 4(b))

FIRST SERVINGMAN

What, what, what? Let's partake.

THIRD SERVINGMAN

I would not be a Roman, of all nations. I had as lief be a condemned man.

FIRST *and* SECOND SERVINGMEN

Wherefore? Wherefore?

THIRD SERVINGMAN

Why, here's he that was wont to thwack our general, Caius Martius.

FIRST SERVINGMAN

Why do you say 'thwack our general'?

THIRD SERVINGMAN

I do not say 'thwack our general'; but he was always good enough for him.

SECOND SERVINGMAN

Come, we are fellows and friends.

He was ever too hard for him. I have heard him say so himself.

FIRST SERVINGMAN

He was too hard for him directly, to say the truth on't. Before Corioles he scotched him and notched him like a carbonado.

SECOND SERVINGMAN

An he had been cannibally given, he might have broiled and eaten him too.

FIRST SERVINGMAN

But more of thy news!

THIRD SERVINGMAN

Why, he is so made on here within as if he were son and heir to Mars; set at upper end o'th' table, no question asked him by any of the senators but they stand bald before him. Our general himself makes a mistress of him, sanctifies himself with's hand, and turns up the white o'th' eye to his discourse. But the bottom of the news is, our general is cut i'th' middle, and but one half of what he was yesterday, for the other has half by the entreaty and grant of the whole table. He'll go, he says, and sowl the porter of Rome gates by th'ears. He will mow all down before him, and leave his passage polled.

SECOND SERVINGMAN

And he's as like to do't as any man I can imagine.

THIRD SERVINGMAN

Do't? He will do't; for look you, sir, he has as many friends as ene
which friends, sir, as it were durst not – look you, sir – show themself
as we term it, his friends whilst he's in directitude.

FIRST SERVINGMAN

'Directitude'? What's that?

THIRD SERVINGMAN

But when they shall see, sir, his crest up again and the man in blood, they will
out of their burrows like conies after rain, and revel all with him.

FIRST SERVINGMAN

But when goes this forward?

THIRD SERVINGMAN

Tomorrow, today, presently. You shall have the drum struck up this afternoon.
'Tis as it were a parcel of their feast, and to be executed ere they wipe their lips.

SECOND SERVINGMAN

Why, then we shall have a stirring world again. This peace is nothing but to rust
iron, increase tailors, and breed ballad-makers.

FIRST SERVINGMAN

Let me have war, say I. It exceeds peace as far as day does night. It's sprightly
walking, audible and full of vent. Peace is a very apoplexy, lethargy; mulled,
deaf, sleepy, insensible; a getter of more bastard children than war's a destroyer
of men.

SECOND SERVINGMAN

'Tis so, and as wars in some sort may be said to be a ravisher, so it cannot be
denied but peace is a great maker of cuckolds.

FIRST SERVINGMAN

Ay, and it makes men hate one another.

THIRD SERVINGMAN

Reason: because they then less need one another. The wars for my money!
I hope to see Romans as cheap as Volscians.

(A sound within)

They are rising, they are rising.

FIRST *and* SECOND SERVINGMEN

In, in, in, in. *(Exeunt)*

(Act 4 Scene 5, lines 177–240)

N.B. Half the marks for this question (a maximum of 15/30) are available for your use of the above extract in your answer.

5 (a) *The Tempest* (extract to go with question 5(a))

CALIBAN

Why, as I told thee, 'tis a custom with him
I' th' afternoon to sleep: there thou mayst brain him,
Having first seiz'd his books; or with a log
Batter his skull, or paunch him with a stake,
Or cut his wezand with thy knife. Remember
First to possess his books; for without them
He's but a sot, as I am, nor hath not
One spirit to command: they all do hate him
As rootedly as I. Burn but his books.
He has brave utensils, – for so he calls them, –
Which, when he has a house, he'll deck withal.
And that most deeply to consider is
The beauty of his daughter; he himself
Calls her a nonpareil: I never saw a woman,
But only Sycorax my dam and she;
But she as far surpasseth Sycorax
As great'st does least.

STEPHANO

Is it so brave a lass?

CALIBAN

Ay, lord; she will become thy bed, I warrant,
And bring thee forth brave brood.

STEPHANO

Monster, I will kill this man: his daughter and I
will be king and queen, – save our graces! – and
Trinculo and thyself shall be viceroys. Dost thou
like the plot, Trinculo?

TRINCULO

Excellent.

STEPHANO

Give me thy hand: I am sorry I beat thee; but,
while thou liv'st, keep a good tongue in thy head.

CALIBAN

Within this half hour will he be asleep:
Wilt thou destroy him then?

STEPHANO

Ay, on mine honour.

ARIEL

This will I tell my master.

CALIBAN

Thou mak'st me merry; I am full of pleasure:
Let us be jocund: will you troll the catch
You taught me but while-ere?

STEPHANO

At thy request, monster, I will do reason, any
reason. – Come on, Trinculo, let us sing. (Sings.)

*Flout 'em and scout 'em,
And scout 'em and flout 'em;
Thought is free.*

CALIBAN

That's not the tune.
(ARIEL *plays the tune on a tabor and pipe.*)

STEPHANO

What is this same?

TRINCULO

This is the tune of our catch, played by the picture
of Nobody.

STEPHANO

If thou beest a man, show thyself in thy likeness: if
thou beest a devil, take 't as thou list.

TRINCULO

O, forgive me my sins!

STEPHANO

He that dies pays all debts: I defy thee. Mercy upon us!

CALIBAN

Art thou afeard?

STEPHANO

No, monster, not I.

CALIBAN

Be not afeard; the isle is full of noises,
Sounds and sweet airs, that give delight, and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears; and sometime voices,
That, if I then had wak'd after long sleep,
Will make me sleep again: and then, in dreaming,

The clouds methought would open, and show riches
Ready to drop upon me; that, when I wak'd,
I cried to dream again.

(Act 3 Scene 2, lines

N.B. Half the marks for this question (a maximum of 15/30) are available for your use on the above extract in your answer.

(b) *The Tempest* (extract to go with 5(b))

GONZALO

I th' commonwealth I would by contraries
Execute all things; for no kind of traffic
Would I admit; no name of magistrate;
Letters should not be known; riches, poverty,
And use of service, none; contract, succession,
Bourn, bound of land, tilth, vineyard, none:
No use of metal, corn, or wine, or oil;
No occupation; all men idle, all;
And women too, but innocent and pure:
No sovereignty; –

SEBASTIAN

Yet he would be King on t'.

ANTONIO

The latter end of his commonwealth forgets the
beginning.

GONZALO

All things in common Nature should produce
Without sweat or endeavour: treason, felony,
Sword, pike, knife, gun, or need of any engine,
Would I not have; but Nature should bring forth,
Of it own kind, all foison, all abundance,
To feed my innocent people.

SEBASTIAN

No marrying 'mong his subjects?

ANTONIO

None, man; all idle; whores and knaves.

GONZALO

I would with such perfection govern, sir,
T' excel the Golden Age.

SEBASTIAN

'Save his Majesty!

ANTONIO

Long live Gonzalo!

GONZALO

And, – do you mark me, sir?

ALONSO

Prithee, no more: thou dost talk nothing to me.

GONZALO

I do well believe your highness; and did it to minister occasion to these gentlemen, who are of such sensible and nimble lungs that they always use to laugh at nothing.

ANTONIO

'Twas you we laughed at.

GONZALO

Who in this kind of merry fooling am nothing to you: so you may continue, and laugh at nothing still.

ANTONIO

What a blow was there given!

SEBASTIAN

An it had not fallen flat-long.

GONZALO

You are gentlemen of brave mettle; you would lift the moon out of her sphere, if she would continue in it five weeks without changing.

(Act 2 Scene 1, lines 143–179)

N.B. Half the marks for this question (a maximum of 15/30) are available for your use of the above extract in your answer.

